MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN BOSTON, SEPTEMBER 16, 1936.

The second meeting of the Commission of Fine Arts during the fiscal year 1937 was held in the office of Mr. Shepley, 122 Ames Building, Boston, on Wednesday, September 16, 1936. The following members were present:

Mr. Moore, Chairman,
Mr. Clarke,
Mr. Howells,
Mr. Savage,
Mr. Shepley,
also H. P. Caemmerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 9:40 a. m., daylight saving time.

1. MINUTES OF PRECEDING MEETING: The minutes of the meeting held August 17, 1936, were approved.

2. DESIGN FOR FENCE NEAR CAPITOL: The secretary submitted the following letter received from Mr. Arthur B. Heaton, architect, of Washington, with a design:

August 28, 1936.

Commission of Fine Arts
Washington, D. C.

Re. Parking Lot for
Bliss Properties located
at 2nd and Louisiana Ave.

Gentlemen:

In the submission of the Parking Lot for the Bliss Properties, please understand that this is merely a part of the property covered by the Gas Station at Second and Constitution Avenue, and is being done merely to improve the appearance of this part of the lot, as the property now is being used as a parking lot and is not in good condition.

I bring this to your attention especially because of the fact that the Commission approved the design of the Gas Station without change in any part of the design. Also would like to have it noted that the Vice-President at a hearing commented very favorably on the appearance of this station.

Respectfully yours,
(Signed) Arthur B. Heaton.

The Commission felt that it would doubtless improve the appearance of things in developing the ground in question near the Capitol to have the fence erected and planting placed along the edge of this parking lot. However, the Commission advised that the fence posts should be simplified and designed without ornament. As to painting the fence white, Mr. Shepley felt that a white fence was more appropriate for a rural community and that it should be painted a light gray. The Commission concurred in this. Also the Commission felt that the little office building proposed for the parking lot was satisfactory in design but advised that the signs be made very simple.

3. APARTMENT BUILDING ON CONNECTICUT AVENUE NEAR THE ZOOLOGICAL PARK: The secretary submitted a set of blue prints for an apartment building to be built on Connecticut Avenue near the Zoological Park just north of the Kennedy-Warren Apartment. These designs were made by Able and Dillon. They had been submitted to Mr. Borie who advised that the designs are without merit but that the appearance of the building might be improved by the use of suitable building material. Mr. Howells and Mr. Shepley inspected the drawings. They considered the designs to be very ordinary. Mr. Howells suggested that the quadrilaterals in the coping be omitted. The Commission stated that if there must be square openings in the parapet wall, they should not be executed in limestone and felt that the plainer the building is the more suitable it would be.

As to an indication that the entrance would project over the building line, it was noted from the drawing that the projection would be caused by the marquee, and as these are ordinarily at the entrances of apartment buildings and hotels it seemed to the Commission that this slight projection would be immaterial.

The Commission considered the material proposed for the building. The use of yellow brick was disapproved and instead the Commission advised that a light red or gray brick could be used. The Commission suggested that Mr. Dillon submit samples at the next meeting of the Commission. A monochrome brick is to be used.

4. STREET SIGNS FOR THE MALL: The secretary submitted three designs for street signs on the Mall, lettered A, B, and C. These had been received from Mr. Kirkpatrick and Mr. Finnan of the Office of National Capital Parks. Mr. Clarke inspected the designs and selected scheme A, showing a cross arm quite simple in design, but recommended that the design of the cross arm be revised and that the clamp be fluted so as to conform to the lamp post. The Commission concurred in this matter. A revised design is to be submitted at the next meeting of the Commission.

5. SAN FRANCISCO MEMORIAL COIN: The secretary submitted photographs of models for the San Francisco Memorial Coin. Mr. Lawrie had inspected them and advised that the sculptor be asked to remodel the bear's snout; he submitted a print of a grizzly for the guidance of the artist. The Commission agreed with Mr. Lawrie in this matter. Also the Commission thought that the motto, "In God We Trust", at the right of the bear was rather crowded and that the artist should select another place on the model for it. A report was sent to the Acting Director of the Mint with photographs of the revised model, embodying these recommendations. (Exhibit A)

6. NEW ROCHELLE MEMORIAL COIN: The Commission inspected photographs of the revised model of the New Rochelle Memorial Coin which the sculptor, Lorilard Wise, had sent to Mr. Shepley for the meeting of the Commission. Previously the model had been submitted to Mr. Lawrie by the Chairman of the New Rochelle

Memorial Committee. Mr. Lawrie then regarded them acceptable, subject to such suggestions as the Commission might wish to make.

The Commission inspected the photographs. Mr. Clarke felt that the artist should be asked to make a new design for the obverse, which shows an Indian at the edge of a lake at sunrise. All agreed that the word, "Liberty", should be taken from the sun. Mr. Clarke was quite certain that leading citizens of New Rochelle, some of whom he knows, would not like the design. As for the reverse he thought the figures 1938 could be placed on a line with 1638. It was suggested that before bringing this matter to the attention of Mr. Wise that Mr. Lawrie be consulted. This was done and Mr. Lawrie stated that he would not object to asking the artist to make a new design but it was probably the best thing he could do. A letter was sent to the Acting Director of the Mint, suggesting that the artist submit a new design for the obverse. (Exhibit B)

7. MONUMENT TO THE VETERANS OF ALL WARS: The secretary submitted a design on behalf of Mr. Mark E. Greene, Business Manager of the Chamber of Commerce of Alexandria, Virginia, for a memorial column which the Veterans of All Wars in Alexandria wish to erect on Washington Circle at the entrance to the city on the Mt. Vernon Highway. The monument is to be about 25 feet high. For the main part of the monument, it is proposed to use a green Vermont marble column 13 feet high and four feet thick, which was discarded from the Masonic Temple because of a defect. A lantern two feet high was suggested for the top and a concrete base six or eight feet high covered with marble slabs for inscriptions. The design was made by David Persina, 15 L Street, N. W., Washington, D. C.

The sketch had been brought to the attention of Mr. Howells, who advised that the monument proposed is only half its proper size for such a location.

Mr. Howells showed the Commission a sketch of a column in scale.

The Commission considered the design and unanimously disapproved it as lacking artistic merit. The Commission advised that if a memorial column is to be erected in the circle it ought to be at least twice as high as the one proposed. The question was raised whether or not the vista beyond the circle through Washington Street in Alexandria was not better than a monument, which would obstruct the view. Furthermore there is the question to be considered that the Mt. Vernon Highway is in itself a memorial to George Washington. In addition attention was called to the fact that before any approval could be given to a design, an act of Congress would have to be obtained as this is public ground. A report was sent to Mr. Greene accordingly. (Exhibit C)

8. CARVING FOR ARLINGTON MEMORIAL BRIDGE STATUARY: Mr. Kendall submitted a blue print of carving for the Arlington Memorial Bridge. These carvings are to take the form of wreaths primarily. It was noted from the design that Mr. Kendall had also suggested inscriptions on the pedestal. The Commission did not consider these necessary, since the statues are allegorical figures and do not really call for description.

Accordingly the design was approved for carving the wreaths and garlands as shown in the design, omitting the inscriptions. A report was sent to the Director of the National Park Service. (Exhibit D)

9. ARKANSAS MEMORIAL COIN: The following letter, dated September 3, 1936, was received from the Arkansas Memorial Commission recommending a change in the design of the Arkansas Memorial Coin:

September 3, 1936.

Dear Mr. Caemmerer:

Before adjourning its recent session, Congress authorized the issuance of a new Arkansas Centennial half-dollar and if we are to

take advantage of the Act, before the end of 1936, early action is essential. We are considering the re-production of one side of a coin Ferdinand DeSoto is supposed to have presented to an Indian woman in Arkansas during his exploration of this State. Under government regulations will it be possible for us to use such a design and if this be decided upon and given your approval, will it still be necessary for us to have a sketch made of it? Can the sculpturing be done from the coin itself?

Kindly give us this information by return mail, if possible, and also give us the approximate cost of sketches should they be required and sculpturing if done by artisans suggested and approved by your Commission.

Thanking you for giving this your immediate attention, we are

Yours very truly,
(Signed) A. W. Parke,
Secretary.

The Commission interposed no objection to the scheme of using the head of De Soto on the obverse but advised that a sketch should be submitted by a competent sculptor and in due time a model be made in conformity with the requirements of the Mint. A telegram was sent to Mr. Parke accordingly. (Exhibit E)

10. "DON'T GIVE UP THE SHIP" FLAG: Under date of August 22, the following letter was received from Rear Admiral Hart, requesting the advice of the Commission as to a frame for the Perry Flag at Annapolis:

22 August 1936.

Commission of Fine Arts,
Room 1083,
Navy Building.

Gentlemen:

I am seeking a contact to assist in solving the problem of proper display of the "Don't give up the ship" flag which, as the Commission probably will recall, is displayed in the upper part of Memorial Hall at the Naval Academy. The flag has been disposed as at present for about thirty years under circumstances which now seem to create a tradition such that the location should not be changed. It is, however, rather ineffectively displayed, the container is wholly wrong from the artistic standpoint, and I don't think that the matter of preservation is particularly well met.

I think that I may be in touch with a source of funds which can be used for a permanent and entirely satisfactory container to enclose this historic flag and display it as should be done. I estimate that the most difficult part of the design will lie in contriving something to contain a rectangular flag and which at the same time will, from the artistic standpoint, fit in with the scheme of things in Memorial Hall; the great difficulty is that the location of the flag is and probably has to be in a lunette shaped space.

I won't take the Commission's time by going further into the matter, but I am in the same building with the Commission and will be prepared to come down and further explain the matter at your own convenience. As stated above, what I mainly seek is a contact with firms or designers which give promise of an acceptable solution of this problem.

With many thanks,

Very sincerely yours,
(Signed) Thos. C. Hart,
Rear Admiral, U. S. Navy.

The Commission expressed interest in the matter and took it under consideration. Mr. Moore requested the secretary to bring the following telegram to the attention of Admiral Hart, which was done:

October 7, 1936.

Please say to Admiral Hart there is no firm that could be trusted with such work. Later this month either Shepley or Savage or both will advise him. Just heard from Shepley that he designed Harvard decorations. Will suggest to Admiral Hart also rearrangement of portraits for better effect.

Charles Moore, Chairman.

11. SABINE PASS, TEXAS, MONUMENT: The secretary reported that in August he received a letter from the Royal Bulgarian Council inquiring about the monument at Sabine Pass, Texas, as follows:

August 11th, 1936.

Chairman,
Fine Arts Commission,
Navy Building,
Washington, D. C.

Dear Sir:

An inquiry has been addressed to the undersigned, asking for information on the following subject:

The inquiry states that the Texas Centennial Commission is interested in the erection of four pieces of art work, commemorating the services of Dick Dowling and His Men at Sabine Pass, Texas, 1836, Benjamin Milam, James Bowie, and Austin to the State of Texas. That due to a lack of State funds for the above purpose, a Congressional appropriation of $150,000 was secured, the work to be done under the direction of the Fine Arts Commission.

My correspondent asks me to verify the above information, and to obtain information from the Commission, if the above information is true and correct, as to when consideration will be given models of proposed monuments, and the procedure of the Commission in making its awards.

Thanking you for your consideration in this matter, I am

Yours very truly,
(Signed) Carlyle S. Baer,
Royal Bulgarian Consul.

The secretary said that accordingly he took up the matter with the Texas Centennial Commission and had just received the following letter, dated September 11, from Mr. W. B. Yeager, secretary of that commission:

Dallas, Texas,
September 11, 1936.

Mr. H. P. Caemmerer
Fine Arts Commission
Navy Building
Washington, D. C.

Dear Sir:

The United States Texas Centennial Commission has allotted $14,000.00 apiece for two monuments, and an additional sum of $100,000.00 for a cenotaph to the heroes of the Alamo, all of which are to be erected in the city of San Antonio, Texas.

The Commission is now faced with the problem of selecting sculptors for the two monuments, and also one for whatever sculptural decoration that the architect for the cenotaph will require.

I would consider it a great favor if you would consult with Mr. Moore and Mr. Lee Lawrie and advise us as to the best method of selecting a

sculptor for these works. It has been suggested that the selection be made from competitive sketches, in which case the United States Texas Centennial Commission would like to have the Fine Arts Commission act as judges; however, we will be guided by your judgment in the matter.

Please let us hear from you at your very earliest opportunity, as the Commission is very anxious to get this work placed and started.

In the event that you wish to review the models, kindly inform us as to the dates of the coming meetings of the Commission so that we may make our arrangements accordingly.

Yours very truly,
(Signed) William B. Yeager,
Executive Secretary.

Mr. Moore talked over the matter with Mr. Savage and it was deemed advisable to have a limited competition for the proposed monuments, selecting sculptors on the basis of their executed work. It was thought desirable to ask certain sculptors to submit photographs of their work. At the request of Mr. Moore the secretary sent a telegram to Mr. Yeager, recommending an architectural competition for the cenotaph. (Exhibit F)

10. GENERAL ARTEMAS WARD STATUE: Mr. Leonard Crunelle, sculptor, of Chicago, came to consider with the Commission various matters relating to the completion of the monument. Mr. Crunelle submitted a design for the pedestal showing the inscription as finally agreed to by Harvard University officials. Mr. Crunelle said he had to have more room for placing the inscription and therefore changed the width of the pedestal from four feet, nine inches, to five feet, nine inches, and also had increased the height of the pedestal proportionately. There is to be also an additional stone at the base for the platform. After examining the design carefully the Commission approved the design of the pedestal.

Mr. Crunelle brought up the question of material for the pedestal and said he was planning to get bids for Rock ~~Creek~~ Quarry, Massachusetts, granite as had been

recommended by the Commission, this being a stone which would harmonize with the bronze. Mr. Crunelle also called attention to a letter he had received from Mr. Fraser suggesting Westerly, Rhode Island, granite, which Mr. Saint-Gaudens used for the Lincoln statue in Chicago. Mr. Crunelle said he would get bids from both firms.

Mr. Crunelle also submitted a landscape plan for the circle. Mr. Clarke noted that the plan was quite cut up with paths and various kinds of planting and suggested to Mr. Crunelle that he should have simply a grass panel for the monument and in this the Commission concurred.

Mr. Crunelle said that he would have the monument completed by April 1937, and that it could be dedicated on the anniversary of the Battle of Lexington if that was desired. He said further that he would arrange with a Washington firm to put in the foundations this fall and erect the pedestal just as soon as possible.

The statue is to be cast in bronze by either the Roman Bronze Works or the Gorham Company.

The results of the conference with Mr. Crunelle were brought to the attention of Mr. Shattuck, Treasurer of Harvard University. (Exhibit G)

13. PAINTING FOR THE DEPARTMENT OF JUSTICE BUILDING: Under date of September 14, 1936, the following letter was received from Mr. Rowan recommending that consideration be given to the sketch by Mr. Bistram:

September 14, 1936.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
New Navy Department Building,
Washington, D. C.

Attention: Mr. H. P. Caemmerer

Dear Mr. Moore:

I will appreciate the presentation of Mr. Emil Bistram's, sketch for one of the elevator lobbies in the Department of Justice Building, now in your office, to the next meeting of the Commission of Fine Arts on September 16, 1936, in Boston.

Mr. C. L. Borie has reconsidered his first decision in this matter and is willing to have Mr.Bistram's sketch considered at this time.

Thanking you for your courtesy, I am

Very sincerely yours,
(Signed) Edward B. Rowan, Superintendent,
Section of Painting & Sculpture.

Mr. Borie had concurred in this in a letter which he wrote to Mr. Savage. (Exhibit H) Mr. Savage said that he would recommend that Mr. Bistram be allowed to proceed with his painting but that when the other two designs are received, this design of Mr. Bistram (which the secretary brought from Washington to Boston for the consideration of the Commission) be also submitted so that the three panels can be considered together as to scale, color and size of lettering. A report was sent to Mr. Rowan. (Exhibit I) (See also I-1)

14. PAINTINGS FOR THE ZOOLOGICAL PARK: Sketches had been received from Mr. Olin Dows for additional mosaics in the Zoological Park with letter of August 19, as follows:

Mr. Charles Moore, Chairman
The Commission of Fine Arts
New Navy Department Building
Washington, D. C.

Dear Mr. Moore:

I am attaching two sketches for glass mosaics by Mrs. Elizabeth M. Fulda, for the addition to the Bird House at the Washington Zoo.

These panels are to be placed over the two entrance doors to the Bird House and are similar to those already in place over the main entrance door of the same building. The dimensions of the panels are approximately 9'3" wide by 5'9" high.

These designs have been carefully checked for naturalistic accuracy with Dr. William Mann, the Director of the Zoo, and have been approved by him and by the Procurement Division.

The comment and advice of the Commission on this work will be greatly appreciated.

Faithfully yours,
(Signed) Olin Dows, Chief,
Treasury Relief Art Project.

These had been brought to the attention of Mr. Savage, who reported:

The elements of the designs are birds and are fairly well done. They are to be executed in glass. A somewhat disconcerting change in scale is apparent when comparing the two panels and I wrote the Section of Painting and Sculpture for blue prints and learn that the doors are situated eighty feet apart, thus obviating anything disagreeable in the contrasting scale. As the compositions are well designed, spirited and zoologically authentic, I would recommend their approval.

On the recommendation of Mr. Savage the Commission approved the sketches. A report was sent to Mr. Dows accordingly. (Exhibit J)

15. STATUE FOR POST OFFICE DEPARTMENT: Mr. Rowan submitted a photograph of a statue for the Post Office Department by Bertha Margoulies. Mr. Lawrie had reported that he had seen the model and recommended approval. Thereupon a report was sent to Mr. Rowan approving the model. (Exhibit K)

16. PANELS FOR HOME OWNERS LOAN CORPORATION BUILDING: Mr. Lawrie reported that he had seen models executed by Albert Stewart in the extension of the Home Owners Loan Corporation Building and that he recommended approval of them. Accordingly on the recommendation of Mr. Lawrie the Commission approved the models and a report was sent to Mr. Rowan. (Exhibit L)

17. NEXT MEETING OF THE COMMISSION: The Commission decided to hold their next meeting in Washington toward the end of October. The Commission were the guests of Mr. Shepley at the Somerset Club for luncheon.

The Commission adjourned at 2:30 p. m.

C O P Y

September 24, 1936.

Dear Miss O'Reilly:

The Commission of Fine Arts at their meeting on September 16, 1936, considered the photographs of the models of the 50-cent piece authorized by Congress to be struck in celebration of the opening of the San Francisco-Oakland Bay Bridge. The photographs had been brought to the attention of Mr. Lee Lawrie, sculptor member of the Commission.

Mr. Lawrie suggests that the sculptor be asked to remodel the bear's snout. Prints of a western grizzly are inclosed showing how the nose should be drawn. Also the Commission advise that the legend, "In God We Trust", appear in a place other than that shown in the model. A photograph of the revised model should be submitted to the Commission.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore.

Chairman.

Hon. M. M. O'Reilly,
Acting Director of the Mint,
Treasury Department,
Washington, D. C.

Would you please have the artist return the photographs and print?

EXHIBIT A

DRAFT OF LETTER

September 29, 1936.

Dear Miss O'Reilly:

The Commission of Fine Arts at their meeting on September 16, 1936, considered, on the basis of photographs submitted, models by Lorilard Wise for the New Rochelle, New York, Memorial Coin.

The Commission devoted considerable time to the consideration of these designs. The reverse is approved with the suggestion that the date 1938 be placed on a line with 1688. As for the obverse the Commission recommend that Mr. Wise be asked to make an entire new design. Consideration might be given to some incident of Huguenot history. The word, "Liberty", on the sun is objectionable; also the figure of the Indian at the edge of the lake.

The Commission desire that Mr. Wise submit a pencil sketch of his revised design before proceeding with the model.

For the Commission of Fine Arts:

Very truly yours,

Chairman.

Hon. M. M. O'Reilly,
Acting Director of the Mint,
Treasury Department,
Washington, D. C.

EXHIBIT B

C O P Y

October 2, 1936.

Dear Mr. Greene:

The Commission of Fine Arts, at their meeting on September 16, 1936, considered the design you submitted for a memorial to the Veterans of All Wars in Alexandria, Virginia. The Commission unde stand that your Committee desires to have this Memorial erected in Washington Circle on the Mount Vernon Highway, at the entrance to Alexandria. It is noted that the Memorial is to be about 25 feet high and that, for the main part of it, it is proposed to use a green marble column about 13 feet high.

The Commission have to advise that the monument as proposed is altogether inadequate in size, in design and in material for a location in this circle. Furthermore, the Commission is of the opinion that a monument erected on the Mount Vernon Highway would require a special Act of Congress.

For the Commission of Fine Arts:

Yours very truly,
(Signed) Charles Moore,
Chairman.

Mr. Martin E. Greene,
Chamber of Commerce,
Alexandria, Virginia.

EXHIBIT C

C O P Y

September 24, 1936.

Dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on September 16, 1936, considered a design submitted by Mr. Wm. Mitchell Kendall of McKim, Mead and White for carving on the pedestals at the entrance to the Arlington Memorial Bridge and at the entrance to the Rock Creek Parkway.

The Commission approve the design with the understanding that the wreaths and garlands only be carved, omitting inscriptions proposed.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Hon. A. B. Cammerer, Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT D

C O P Y

September 18, 1936.

WESTERN UNION

A. W. Parke, Secretary, Arkansas Centennial Commission,
War Memorial Building, Little Rock, Arkansas.

Answering letter September three, Commission of Fine Arts advise that an artist of ability will have to submit design and model for new Arkansas coin showing DeSoto. Also model must meet coinage requirements satisfactory to Director of Mint.

H. P. Caemmerer,
Secretary.

EXHIBIT E

C O P Y

October 3, 1936.

WESTERN UNION

W. B. Yeager, Executive Secretary,
Texas Centennial Commission, Dallas, Texas.

Answering letter of September eleven relative to San Antonio memorials, Commission of Fine Arts advise that the Alamo cenotaph is an architectural project. You should first appoint an architectural adviser to prepare program of competition. Then with his help select five or six architects and also a jury of five, at least three of whom should be architects of reputation. The award may be subject to the approval of Commission of Fine Arts. George Dahl, consulting architect of Texas Exposition, should be good architectural adviser. Competing architects should be paid one hundred dollars each. Dallas Exposition should have developed some good architects.

H. P. Caemmerer,

Secretary.

EXHIBIT F

September 24, 1936

Dear Mr. Caemmerer:

Your letter of September 19th giving the address of the J. F. Manning Company was received. A letter from them came in the same mail. I am making sure that all the proportions and figures for the foundation are correct and will send the plans to them for estimates. As you suggested, it will be best to have someone in Washington do the work and if possible take the contract for the whole job. I have written them that they may expect the blue prints in a few days.

I am very sorry I did not know we were on the same train as I would have enjoyed being with you for a longer time. I am now reading about Bunker Hill. It means much more to me now after having had a birdseye view of the surroundings.

Thanking you for making my trip a very pleasant one, I am

Very sincerely,

(Signed) Leonard Crunelle

Mr. H. P. Caemmerer
Commission of Fine Arts
Washington, D. C.

Exhibit G

September 14, 1938.

Operation: Department of Justice Building
Washington, D. C.

Re: Murals - Biettram,
Ballator, Shimin.
Commission of Fine Arts

Mr. Eugene Savage,
c/o Mr. Henry R. Shepley,
1322, Ames Building,
Boston, Mass.

My dear Savage,

I find at the last minute that I shall be unable to be present at the meeting of the Commission of Fine Arts on Wednesday.

I have just talked by phone with Ed. Rowan, following a note from him this morning (copy of which I enclose) telling me that he has sent the sketches for the three murals on the staircase in the Department of Justice, at the top of which George Biddle's paintings occur. You will recall that one of these, by Biettram, was held up in order that the other two might be shown and agreed to at the same time.

I have felt up to this time that as these three murals, although not seen simultaneously, are on the same staircase, there should be some relation between them and also to Biddle's paintings at the top of the stairs. This becomes the more apparent when one realizes that the titles of the three are: "Contemporary Justice and Man," "Contemporary Justice and Woman," "Contemporary Justice and the Child."

The modifications in these three preliminary sketches have not as yet been made. Rowan, however, has sent photographs of all three to each of the painters, and he is entirely assured by them that they will work together to make a consistent series.

Rowan is anxious not to wait for approval of the whole series, but would like to release Biettram's, which we have already seen. He is making certain revisions in his full-size cartoon at this time and is anxious to hang it temporarily in place. I am content that Rowan's opinion that the three men can and will work together is sufficient to warrant the Commission's approval in principle of Biettram's sketch.

I trust that the Commission will be able to do this.

Sincerely yours,

Exhibit H

C. L. Borie, Jr.

CC: Mr. Rowan
Mr. Commerer

C O P Y

September 24, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts at their meeting on September 16, 1936, considered the suggestion made to allow Mr. Bistram to proceed with his painting for the Department of Justice Building. Upon the recommendation of Mr. Borie and Mr. Savage the Commission agreed to this.

The Commission desire, however, that Mr. Bistram's sketch be resubmitted at the time when the sketches of the two other painters who are collaborating with him, are submitted.

It is understood that the three paintings will be entitled, "Contemporary Justice and Man", "Contemporary Justice and Woman", and "Contemporary Justice and the Child". Mr. Bistram is doing the second one of these.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT I

DEPT. JUSTICE BLDG.
X PAINTING & SCULPTURE

TREASURY DEPARTMENT

WASHINGTON

PROCUREMENT DIVISION
PUBLIC BUILDINGS BRANCH

REPLYING QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PB- SA-P&S

September 25, 1936.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
Navy Department Building,
Washington, D. C.

Dear Mr. Moore:

Permit me to thank you for your letter of September 24, in which you state that the Commission of Fine Arts at the meeting on September 18, 1936, agrees to the suggestion of permitting Mr. Emil Bistram, whose sketch for the Department of Justice Building, Washington, D. C., was submitted at that time, to proceed with this work.

It is noted that the Commission desires that Mr. Bistram's sketch be resubmitted at the time the sketches by Mr. Symeon Shimin and Mr. John Ballator are submitted to the Commission for comment and advice. In spite of the fact that the three paintings are related in subject matter, I do not believe that they can be regarded as a collaboration in view of the fact that each one occupies a different floor in the Department of Justice Building. Nevertheless, I shall be very happy to see that the suggestion of the Commission in this instance is carried out.

Very cordially yours,

Ed Rowan

Edward B. Rowan, Superintendent,
Section of Painting & Sculpture.

EXHIBIT I-1

C O P Y

October 3, 1936.

Dear Mr. Dows:

The sketches for glass mosaics by Mrs. Elizabeth M. Fulda, for the addition to the Bird House at the National Zoological Park, submitted with your letter of August 19th, were brought to the particular attention of Mr. Eugene Savage, painter member of the Commission of Fine Arts. Mr. Savage reports that:

> The elements of the designs are birds and are fairly well done. They a re to be executed in glass. A somewhat disconcerting change in scale is apparent when comparing the two panels and I wrote the Section of Painting and Sculpture for blue prints and learn that the doors are situated eighty feet apart, thus obviating anything disagreeable in the contrasting scale. As the compositions are well designed spirited and zoologically authentic, I would recommend their approval.

The sketches were further considered at the meeting of the Commission of Fine Arts on September 16, 1936, and upon the recommendation of Mr. Savage were approved by the Commission.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Olin Dows, Chief,
Treasury Relief Art Project,
Treasury Department,
Washington, D. C.

EXHIBIT J

C O P Y

September 15, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts at their meeting on September 16, 1936, approved the statue by Bertha Margoulies of a colonial postmaster for the Post Office Department Building.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Hon. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT K

C O P Y

September 15, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts at their meeting on September 16, approved the revised model of sculptural reliefs by Albert Stewart for the lobby of the HOLC Building in Washington.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Hon. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT L